

THE
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Gillian Arthy

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A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF
THE ROYAL COLLEGE OF MUSIC, LONDON, AND OFFICIAL JOURNAL
OF THE R.C.M. UNION



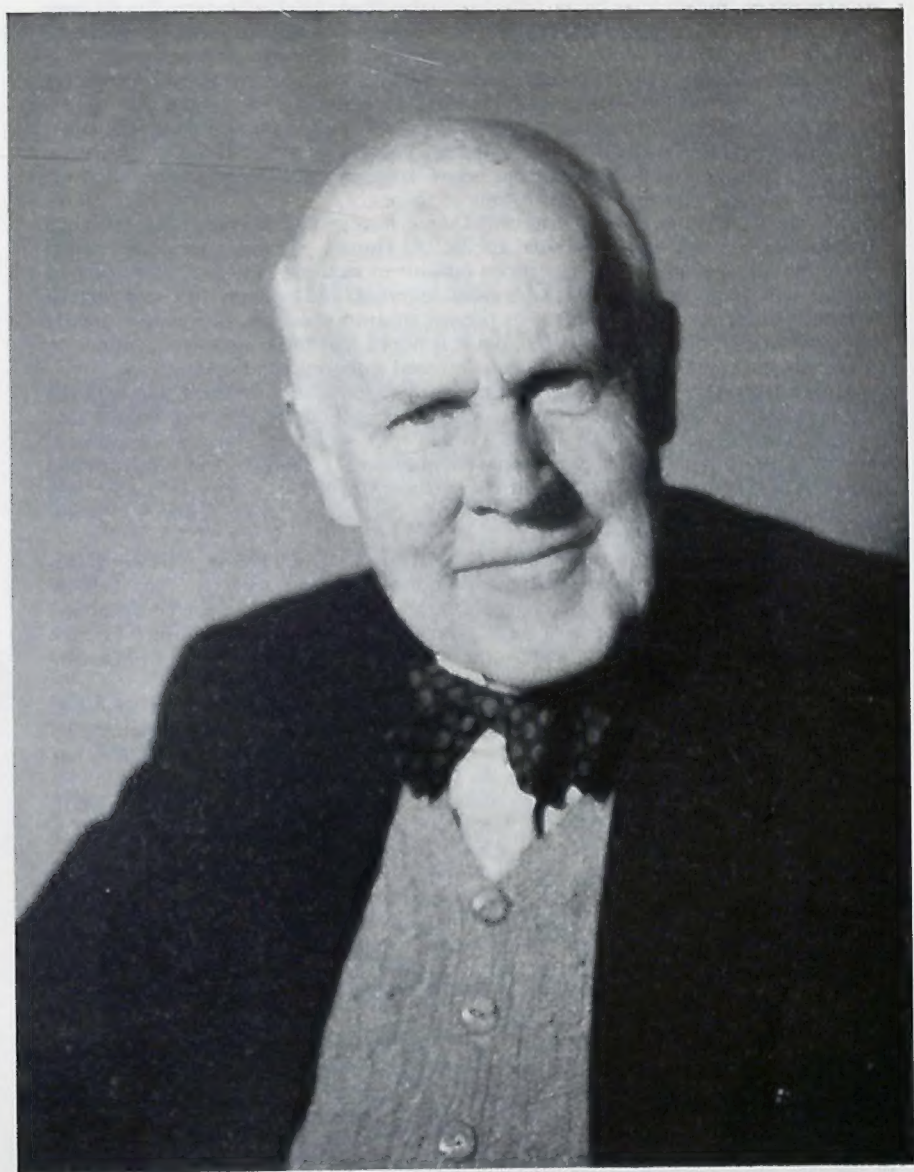
'The Letter killeth, but the Spirit giveth Life'

VOLUME LXII No 2
1966

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FRANK MERRICK



FRANK MERRICK

Editorial

The beginning of this Term saw the welcome return of the Director after his protracted illness.

The 'New Building' is being fully used; the Students' Union now has its own office there, and the new students' common room is particularly comfortable and attractive. The former library premises on the first floor have been converted into Senior common rooms and changing rooms, and have been most attractively decorated and furnished through the generosity of Mr Peter Morrison.

By the time this issue appears, the first copy of the 'Stave', the students' own paper, should have appeared and with it most of the news of student activities. Unfortunately, little news of students' own activities has been forthcoming for the Magazine, although we have welcome contributions from four of them.

Owing to difficulties of organization and space, it seems that few present students will be able to attend this year's Diamond Jubilee 'At Home'. This is a very unfortunate state of affairs, but one which may prove difficult to rectify. However, some present students will be contributing to the 'musical offering' and perhaps this idea will be developed further in future years. For present students there are, fortunately, greatly improved facilities for social activities, but it is hoped that the Union may continue to be able to unite past and present students in social gatherings and celebrations.

It is particularly interesting to look back to the foundation of the Union and the first 'At Home' in 1906. Concerning the musical contributions, how unfortunate that the daily press could report 'Dr Alcock's organ solo, so far as conversation allowed, gave great pleasure to those present who were musicians'! Sad news in 1906 included the death of Signor Manuel Garcia, Miss Gertrude Mayfield — a pupil of Jenny Lind and a College Professor for 23 years — and the particularly tragic death of William Hurlstone at the age of 30 on May 30.

In 1906, Eugene Cruft was awarded a Scholarship for Double Bass. We congratulate him on 60 years of musical activity, and on the publication recently of his 'Double Bass Method'. His ex-students comprise a large proportion of the professional bass players in Britain. Of his two sons, John — now Music Director of the British Council — taught here from 1946-1949, and Adrian — present Chairman of the Composers' Guild — has been teaching composition here since 1962.

Greetings and congratulations also to Frank Merriek, who celebrated his eightieth birthday by giving a recital at the Wigmore Hall. His completion of Schubert's 'Unfinished' — which won him the Columbia Gramophone Co. prize in 1928 — has recently been re-recorded (by the St Cecilia Orchestra), and other compositions of his for orchestra, choir, piano solo, and for contralto solo, are now also available 'on disc'. Frank, who taught here from 1929 to 1956, is one of many examples of 'outsiders' who have been 'adopted' by the RCM, to our great benefit.

John Tooze who, because of poor health, retired recently from the post of Director of Music at Rendcomb College, and is now a free-lance writer and lecturer on music, has kindly consented to become Assistant Editor of this Magazine. A most keen and loyal supporter of the College and of the Union, we greatly appreciate his help and support.

Miss Phoebe Walters has unfortunately had to resign from the Magazine Committee. Her enthusiasm and work for the Union and the Magazine have always been greatly valued and will be sadly missed.

This issue contains information of the inspiring and valuable work of the fast-expanding Junior Department. This Department did not exist when the Union was first formed, and there is at present no provision for Juniors to become members of the Union. Their enthusiasm for and loyalty to the College is well appreciated; it would surely be advantageous all round if they could become members (Junior Members, or Associate Members?) of the Union — perhaps at the age of 14, or after a minimum number of years in Junior College.

We regret that in the list of Non-Professorial staff given in the last issue there was an important omission, Mrs Buckler, Telephone Switchboard Operator for the last ten years. Mrs Buckler, unfortunately, is leaving us shortly, and we shall miss her cheerful personality and friendly and efficient service. She will be remembered however not only for her own contribution to the work of the College, but also as the introducer of 'Pym', the College poodle, to his present proud owners, Mr and Mrs Fred Brown.

RCM Union

There is little to report of doings in the Easter Term apart from the usual routine correspondence and the gathering in of subscriptions. We have revised the Address List, which will be issued with the next Magazine.

At the Committee meeting in March the preliminary arrangements for the annual 'At Home' were made, and June 1 was fixed for it. It was sad to have to act without the Director's presence but we are glad to see him back again in good health.

More members would be welcome, so whenever you meet an old Collegian, do urge him or her to join the Union if not already a member. As the end of the session draws near in July, we hope that many 'leavers' will join before leaving London.

PHYLLIS CAREY FOSTER
Hon. Secretary

Junior Department

by GORDON STEWART

We will consider Saturday morning for four young people.

Philippa is eight, and arrives at nine o'clock every week with her violin. Her first lesson is theory class with four other children for forty minutes; then she has a recorder ensemble in which she plays. At twenty past ten she takes out her violin in the Concert Hall and plays in the Third Orchestra until eleven o'clock. Then she has a break until the choir and after that, for the last forty minutes of her morning, she has a violin lesson.

James is twelve and begins his morning at twenty to ten with a piano lesson; then he plays for forty minutes in the orchestra which Philippa is in. After that he stays on in the Concert Hall for the Percussion Class which may very well be playing one of his compositions. Finally after twenty minutes on the violin he has a composition lesson. Simon, on the other hand, begins at nine o'clock with composition and follows it with a cello lesson, both lasting twenty minutes each. Then he has a lesson in accompaniment for forty minutes, and after that a Theory class for another forty minutes. After a break for one period he has a piano lesson, his first study, and ends the morning with forty minutes in the Second Orchestra. Simon is fourteen.

Levon, at seventeen, is a first-study violinist, and spends the first hour and twenty minutes of his morning in the First Orchestra. Then he has a Theory Class, his violin lesson for forty minutes, GCE Advanced Level Class and finally a piano lesson.

These four give a fair cross-section of the lively community that invades the College every Saturday morning. One can see that their time is well filled for the four hours of the session. Each child coming into the College has one first-study instrumental lesson of forty minutes and, where it is possible, a second study lesson as well. Theory and Aural Training are given as much time as the main instrument, and this aspect of musical development is begun from the student's first entry into College. There are three orchestras, each given progressively more time as the player graduates from the third to the first, two choirs, recorder ensembles, two wind classes, and various chamber music groups. The range of instruments that can be learned includes all the normal orchestral instruments, the percussion section and the harp, as well as the usual keyboard instruments, the guitar and the recorder. As in most musical institutions, the piano is the most popular instrument, though the system of a second study does widen the pianist's scope. The theory classes run the gamut of the Associated Board theory examinations, naturally, but there are GCE classes for both Ordinary and Advanced Levels for those pupils who are not able to cover the work involved in their normal school curriculum. The fact that Saturday morning students are basically at school elsewhere is continually borne in mind and great lengths are gone to, to avoid stepping on other toes. The system, obviously, can only work on the basis of a tacit understanding with the various headmasters and headmistresses.

There are several concerts at the end of each term, Informal Concerts arranged by teachers on Saturday afternoons, and the Formal End of Term Concert on the last Saturday morning. The most important events are the Whitsun Concert, always on

the evening of Whit Tuesday, in which the three orchestras take part and the Competition for the award of the Angela Bull Memorial Prize on the following Saturday.

There are two sorts of pupil in the Junior Department—the Junior Exhibitioners and the fee-paying pupils. The Junior Exhibitions are financed by the Local Education Authorities of Inner London, the Greater London Boroughs and Croydon, and of Hertfordshire, Surrey, Buckinghamshire, Essex, Sussex and West Suffolk. The authorities themselves hold preliminary auditions and send the children who qualify through to the final entrance examination which takes place at the College. Applications far exceed the number of places available each year. In the present term, the Summer Term, there are 226 Exhibitioners. The rest of the total of 345 is made up of fee-paying pupils, who also have to show signs of musical gifts before they are accepted. This large number of students has to be fitted in to the short four hours of every Saturday morning and it involves a great deal of shoe-horning and moving about. To cope with the instruction there are 102 senior teachers and 21 students from the Senior College (voluntary G.R.S.M. students in their third year). (Detailed information of the staff is given below.)

The Junior Department of the College started in 1926 when, to provide individual pupils for the thirty-six students who were doing the Teacher's Training Course at that time, thirty-six children were chosen from the London County Council's schools. Angela Bull was in charge of this, and the children were elected by Sir Hugh Allen, on her advice and that of Dr Percy Buck (Chief Inspector at the LCC). The children came to the College after school on two evenings a week and had an instrumental lesson, theory and singing. A few years later the LCC instituted a system of Special Talent Awards: children who showed this sort of talent were given instrumental lessons by teachers appointed by Miss Bull. The classes were taken by students from the Training Course, as before, or from the old GRSM Course. Among the children who received awards under this system were Hugh Bean, Meredith Davies, Tessa Robins, Jack Steadman and Philip Wilkinson.

The Special Talent Awards were soon expanded into the Junior Music Exhibitions. This again was the work of the LCC: the exhibitions were first tenable at the College and at the Academy and the College had a limit of 70. During the 1930s the other London counties, Middlesex, Kent, Essex and Surrey came in on the scheme. Since the war the number of exhibitions has increased and more education authorities have financed pupils at the Junior College. Children come from as far as Dover, Newhaven, Dunstable and Chelmsford, rising at early hours to be at the College by nine o'clock. In the last few years the major change has been the admission of fee-paying pupils, which first came into effect in 1960.

Quite a number of the Junior pupils come on to the senior section and become musicians, either executant or teaching. (Julian Bream and John Williams are both ex-Juniors.) There are equally a large number for whom music is not going to be a career, but for whom it remains an eagerly pursued hobby. Either way the achievement of the Junior Department of the College is remarkable: the pupils have a great enthusiasm for their work and a tremendous sense of belonging to the College and a feeling of inheriting a tradition which is remarkably intense and strong. The framework and opportunity for them to develop this has been largely the work of two women to whom they are always grateful — to Angela Bull who started it, and after her death in 1958, to Marjorie Humby. Their devotion, their organization, their hours of time, and their special qualities for young people both in personal relationships and ability to perceive and foster talent have made Junior College not just a number of pupils crammed in to too few rooms for too few hours each week, but a living thing with meaning for all who have been, or are now concerned. The tradition is there to take it firmly into the future.

JUNIOR DEPARTMENT

DIRECTOR

MISS MARJORIE HUMBY, FRCM, GRSM

ASSISTANT

GORDON STEWART, MACantab., BMusLondon, ARCM

Teaching Staff, Summer 1966

PIANOFORTE

Aspinall, Dorothea, ARCM
 Baird, Penelope, GRSM, ARCM
 Barstow, John, ARCM
 Bewick, Cecilia, GRSM, ARCM
 Bigg, John, ARCM, LRAM
 Boissard, Barbara, ARCM
 Broster, Eileen, ARCM
 Cooper, Audrey, LRSM, ARCM, LRAM
 Denman, Carol, BMus, ARCM, LRAM
 Edge, Mary, GRSM, ARCM, LRAM
 Gooch, Belinda, GRSM, ARCM
 Gulley, Margaret, ARCM, LRAM
 Hill, Anthony, ARCM, ARCO
 Hutchings, Irene, GRSM, ARCM
 Jannis, Eugenia, ARCM
 Kendall, Linda, ARCM
 Knee, Judith, GRSM, ARCM
 Leung, Maria, GRSM, ARCM
 Myers, Thalia, ARCM
 Parker, Elizabeth, ARCM, LRAM
 Pasco, Ruth, ARCM
 Phillips, Leslie, BMus London, ARCM
 Platts, Harry, ARCM, LRAM
 Prideaux, Margaret, ARCM, LRAM
 Pryor, Gwenneth, DSCM, ARCM, LMus
 Rowlands, Alan, MA Oxon., ARCM, LRAM
 Salmon, Enid, GRSM, ARCM
 Savage, Stephen, LRAM, ARCM
 Sergeant, Lorna, GRSM, ARCM
 Silver, Millicent, ARCM
 Smith, Gerald, MA, ARCM
 Stewart, Patricia, ARCM
 Taylor, Margaret, GRSM, ARCM
 Thompson, Rosalind, GRSM, ARCM, LRAM
 Tomlinson, Elizabeth, ARCM, UPLM, UTLM
 Un.S.Africa
 Tucker, Viola, ARCM
 Valentine, Mary, ARCM
 White, Ruby, ARCM
 Wilson, Robert, ARCM, LRAM
 Yu, Chun Yee, LRSM, ARCM

HARPSICHORD

Silver, Millicent, ARCM
 Jannis, Eugenia, ARCM

ORGAN

Ball, Martin, BMus Lond., FRCO, ARCM
 Cooke, John, GRSM, ARCM, ARCO
 Lang, David, MA, GRSM, FTCL, ARCM

COMPOSITION, THEORY

Baird, John, BMus Lond., ARCM
 Baird, Penelope, GRSM, ARCM
 Ball, Martin, BMus Lond., FRCO, ARCM
 Cannon, Philip, ARCM
 Chadwick, Nicholas, ARCO
 Gooch, Belinda, GRSM, ARCM
 Knee, Judith, GRSM, ARCM
 Phillips, Leslie, BMus London, ARCM
 Roxburgh, Edwin, BA Cantab., BMus Dunhelm, ARCM, LRAM
 Webber, Jean Lloyd, GRSM, ARCM

SINGING

Edge, Mary, GRSM, ARCM
 Mansfield, Veronica, HonARCM
 Wright, Marjorie, GRSM, ARCM

VIOLIN

Bruntlett, Diana, LRSM
 Butterworth, Ian, BMus, ARCM
 Carmalt, Averil, ARCM
 Eaton, Sybil
 Farmer, Gemma, BMus Lond., ARCM, ARCO
 Fletcher, May
 Garcia, José
 Jones, Norma, ARCM
 Jopling, Louise, BA Oxon., ARCM
 Leyshon, Eluned, LRAM
 Lidka, Maria
 Morley, Miriam, ARCM
 Mundlak, Blanche, ARCM, LRAM
 Nash, Irene, ARCM
 Piper, Kenneth, ARCM
 Taylor, Marilyn, ARCM
 Thompson, Rosalind, GRSM, ARCM
 Whysall, Thirza, ARCM
 Wong, Lila, LRSM, ARCM

VIOLA

Engelbrecht, Eileen, ARCM
 Mundlak, Blanche, ARCM, LRAM
 Shore, Bernard, CBE, FRCM
 Smith, Gerald, MA, ARCM

V/CELLO, D/BASS, GUITAR, HARP

Angel, Elizabeth, ARCM
 Ashbee, Prudence, GRSM, ARCM
 Butler, Antonia, Licence de Concert Ecole
 Normale de Musique de Paris
 Byzantine, Julian, (Gtr) ARCM
 Conway, Margaret, (Harp) ARCM
 Hickman, Richard, GRSM, ARCM
 Lockhart, Sheila, ARCM
 Shuttleworth, Anna, ARCM
 Stewart, Rodney, (D/B) LRAM

WOODWIND

Bailey, Margaret, (Ob.) ARCM
 Bowes, Elizabeth, (Fl.) ARCM
 Evans, Graham, (Clar.)
 Francis, Sarah, (Ob.) ARCM
 Hale, Joan, (Fl.) ARCM, LTCL
 Hamilton, David, (Clar.) ARCM, AIL(Fr.)
 Mayger, Graham, (Fl.) ARCM
 Page, Elizabeth, (Rec) ARCM
 Palmer, Elizabeth, (Bsn) ARCM
 Pook, Julian, (Rec) ARCM
 Stenhouse, John, (Clar.) ARCM
 Wainwright, Sandra, (Clar.) ARCM

BRASS

Catterick, Anthony, (Hn) ARCM
 Gray, Antony, (Tromb.)
 Hinton, Michael, (Tru.) ARCM
 Moore, Douglas, (Hn) HonRCM, ALAM
 Newman, Brian, (Hn) ARCM
 Riches, Edgar, (Tru.) ARCM
 Wall, Ashley, (Tromb. Tuba) ARCM

HISTORY

Kemp-Potter, Joan, ARCM
 Smith, Gerald, MA, ARCM

CONDUCTORS

Cannon, Philip, ARCM
 Leyshon, Eluned, LRAM
 Roxburgh, Edwin, BACantab., BMus Dunhelm, ARCM, LRAM
 Stenhouse, John, ARCM

SUPERVISION OF GRSM STUDENT TEACHING

Francis, John, HonARCM, FGSM
 Klein, Hilda, BEM, FRCM
 Sergeant, Desmond, GRSM, ARCM

Interview One

DR HAROLD DARKE
in conversation with
JOHN TOOZE

'... something of an infant prodigy he was. Seemed to have been designed by nature to fit an organ bench, and from about the age of eight, when his legs had grown long enough for him to play the pedals, he has been astonishing friends and admirers with his technique and musicianship.'

Dr Darke modestly disputes the accuracy of this opinion of his work. To use his own words: 'It is true I began the organ when I was eight, but all I had was a certain facility and aptitude. Everything was easy to me and from then until I came to the College I acquired very bad habits in pedalling and fingering which brought Walter Parrett's wrath down on my head and made my first year at College very unhappy indeed. Nonetheless, I owe everything to Sir Walter Parratt.' It is difficult to explain why Parratt was a great teacher, you could not nail him down exactly, but he had such ideals of accuracy and cleanness, that no one dared come to a lesson without being fully prepared. He exercised as far reaching an influence on organ-playing as have few men on any branch of any art. He possessed to an extraordinary degree that power of not only imparting knowledge but of creating a tradition which eventually became known as 'The Parratt School.' He had wide knowledge, impeccable taste, an uncanny memory. He was a very cultured man, yet above all these qualities one remembers his personality. Parratt, the man, taught his pupils even more than Parratt the musician.

He was intolerant of untidiness, of smudginess, and of 'filling-in'. 'Organists are like dough-nuts — too filling at the price' was one of his many sayings; 'Be clean, sir! Be clean!', another. Sir Walter was merciless in his condemnation of deceit and he hated humbug and pomposity. To a pupil, unmusical yet immaculately dressed, he once said:

'Sir, why don't you play with more expression?'

'Do you mean you wish me to use more Swell, Sir Walter?'

'No, sir, there is enough of that on the organ seat.'

After five years as an Organ Scholar, Dr Darke then won a scholarship which enabled him to study with Stanford.

Stanford, like Parratt, was a great man and a great teacher. He had the uncanny knack of being able to spot all the weak points in composition exercises. He was Irish and very caustic. Dr Darke considers it fortunate that he happened to get on very well with him. Some of Stanford's pupils rebelled and as a result had a very bad time, but he was very good to those 'who took their medicine'.

As a composition student, young Darke was, of course, required to play percussion in the orchestra. Stanford, at this time, was conductor of the Leeds Festival. The 'Jimmy Blades' of those days was a man called Henderson who had been engaged to be tympanist at Leeds. Owing to bereavement, Henderson was unable to attend the preliminary rehearsals which were held in London. Young Darke stepped in and acquitted himself so well in works like *The Kingdom* that Elgar sent a note to Stanford: 'Please thank the drummer' which, to the annoyance of the drummer, Stanford kept! There was only one orchestra at College then and Stanford used to direct it. He was not a great conductor, but he could rise to great occasions, as when he was conducting Brahms for whose music he had intense admiration.

I asked Dr Darke if it would be true to say that Stanford broke down the prejudice in the College against Wagner because I had been told by no less an authority on RCM matters than Dr Emily Daymond that when she was young, the music of Brahms had been tolerated but Wagner's absolutely forbidden.

He could not give me a definite answer, but if Stanford had decided Wagner's music was important, then his influence was so great, and his musicianship so unassailable, that such a decision from him would have wide repercussions.

Although Stanford's influence was enormous, Parry's was greater. His influence radiated over the whole College. I asked Dr Darke what exactly this influence was. Was it sheer personality or was it that certain authority which 'country gentlemen' sometimes inherit.

He did not think the 'country gentleman' came into it at all. It was his wonderful personality. If you met Parry in the corridor — well, that was your day. He would

probably give you a terrific slap on the back which nearly knocked you over, or else a terrific hug which nearly squeezed your breath out of your body. When he gave his Addresses to the College, there would be a roar of applause before he had even got to the bottom of the steps into the Concert Hall. It was this and the respect which his knowledge as an historian and his skill as a composer commanded. Though, like Stanford, he wrote too much, there has never been a greater choral writer than Parry. *Blest Pair of Sirens* is a masterpiece containing superb part-writing. But *The Songs of Farewell* are probably greater.

He was not a great symphonic writer, though the B minor symphony which Dr Darke has not heard for forty years, made a great impression. Parry was not a bad scorer as some people have made out: *The Glories of our Blood and State* is very finely scored indeed. But Parry had to turn out so many cantatas for so many festivals, and probably the proofs did not come from the printers until the last minute, and the choirs perhaps did not know their parts – these reasons must all have contributed to the adverse criticisms which were rife at one time.

Dr Darke tells a story about *The Vision of Life*. St. Michael's Singers gave the first performance of this work in London. It was written for the Norwich Festival and played there in 1907. In between the performance in Norwich and the one in London (during the war that would be) Parry had made some revisions including the addition of an Epilogue. Dr Darke was talking to Sir Alexander Mackenzie about this work and Sir Alexander told of a most extraordinary dream he had had. He was going to give a lecture on Parry at the Royal Institution; one afternoon sitting in his chair, he went to sleep. He had been thinking about *The Vision of Life* when he himself had a vision. Parry came up to him, slapped him on the back saying 'Mac, my boy, you've got the wrong copy. I've written an epilogue since then.' Mackenzie woke up, went straight to Novello's where he bought a copy of the new version without, apparently, thinking much about the incident until afterward. At the time of Mackenzie's dream Parry had not long been dead.

Dr Darke came back to College as a Professor in 1920. Who were the great men then? I enquired. Alcock, Buck, and Parratt were still teaching; then there was Stanford, of course, Marmaduke Barton, Dannreuter, Bassetti, Sons and Rivard (two outstanding violinists who had adjoining rooms and who quarrelled with each other all the time!).

Another College personality of this time was Walford Davies whose name became known to millions because of his frequent broadcasts. All of us who heard him know how well he could talk about Music and the Ordinary Listener (the title of a long series he gave), but I wanted to know what he was like as an executant and choir-trainer.

He had, Dr Darke told me, a very characteristic way of playing the organ – very sensitive and sympathetic. As a choir trainer he was superlative, but he concentrated so much on perfection that when he went to St. George's where there were daily services as against Sunday services only at the Temple, this concentration on perfection was not so easy to maintain. It did not quite work. Such high ideals as he had conflicted with a routine of two services a day and needed some adjustment to the sights, which to such a sensitive and sincere man, was not exactly painless.

He was well known for his extemporization, as indeed was Walter Alcock. There were many who thought Alcock was the master. Alcock played at three Coronations: that of Edward VII, George V and George VI. King Edward, it will be remembered, had been ill, so his Coronation Service was curtailed and the ceremonial reduced. As was usual in those days, rehearsals were perfunctory and for the revised service there was only one, we are told. With the considerable revision of the Service, dove-tailing of music and ceremony was by no means easy and it happened that Alcock had to play impromptu for something like 10 or 15 minutes between the arrival of Their Majesties and the entry of their procession signalling the first performance of Parry's *I was glad*. This was so outstanding that those who had heard it in the Abbey talked of it thirty years later.

Fortunately both Alcock and Walford Davies lived well into the broadcasting and recording era and the BBC Archives contain recordings of their work, which are broadcast from time to time.

Perhaps before long the Archives will also contain a recording of the Anniversary Concert at St Michael's, Cornhill, when Dr Darke celebrates fifty years as organist and to mark his retirement, but retirement only from the Church.

Happily, he will continue to teach at College, to use his own words, 'for as long as they want me', which we hope will be for a long time yet.

Dr Darke's Successor

Richard Popplewell, who succeeds Dr Darke at St Michael's, Cornhill, was born in 1935 in Halifax where his mother was a music teacher and his father a chartered accountant. In 1945 he became a chorister at King's College, Cambridge; in 1949 transferred to Clifton College, Bristol, as a music scholar, and studied there under Dr Douglas Fox. In 1951 he obtained his ARCO, winning the Sawyer Prize; in 1953 he was awarded a State Scholarship for music and history. From 1953-1955 he was Organ Scholar at the RCM. He studied the organ with Dr John Dykes Bower, and also studied with Dr Lloyd Webber and with Eric Harrison, and in 1958 obtained the Dr Mann Organ Studentship at King's College, where he studied under the late Dr Boris Ord. In 1958 he returned to London and became Assistant Organist at St Paul's Cathedral and accompanist to the St Michael's (Cornhill) Singers. He was appointed to the RCM teaching staff in 1962, and to the Council of the Royal College of Organists in 1964. He has recently succeeded Philip Ledger as accompanist of the Bach Choir and will succeed Dr Harold Darke as Organist and Director of Music at St Michael's, in July.

A Letter From 'Nimrod'

1 Berners Street,
London, W.1
November 8, 1905

Dear Miss Daymond,

We are glad to hear that you are pleased with the scores we sent you. If you study Elgar's 'Variations', you may wonder who the various 'friends' are to whom E. has dedicated the work and whose idiosyncrasies he has aimed at describing in his music; and if you like No. 9 ('Nimrod') you may be interested to learn that 'Nimrod' is the writer of this scrawl. It's a play on my name, which means 'hunter.' You may exercise your ingenuity in finding out in which way the music, which perhaps you have never heard, may resemble or suggest 'Nimrod' whom you have never met!

Would the following matter interest you at all or can you do anything with dear Sir Hubert in connection with it? Some years ago I suggested that the jolly 'Wedding March' from 'The Birds' be issued *separately*, for P.F., and also for Organ; possibly also for *Orchestra*. Our Editor, Mr J. E. West, at the time sent Sir Hubert a copy showing how we would suggest bridging over a choral portion in the middle (or something of the kind, I forget the exact details). But Sir C.H.H.P. never returned Mr West's copy and the March is as far removed from publication as ever. Now, I fancy the piece is about the jolliest, most popular in style that Parry has ever written and it seems a real shame that it should lie buried in the score of that Greek play. I know there is a Military Band arrangement in existence (M.S.S., most likely). If Parry authorized that, why not a P.F., organ, or orchestral arrangement? No doubt you know the work. Surely, it is not unworthy of Parry's reputation? It would prove his *most popular thing*, I feel sure. Then why not issue it? Now I know that you are a great friend of Parry's, could you get the piece out of him, or arrange it afresh if Parry prefers you to do it? I wish you would try. We should be greatly obliged, and Parry could not be cross with you!

He also has some *Organ* pieces which I fancy he gave to Parratt. Why aren't they published? I have tried for years to get at them, but failed. Would you try? Organ music by a man like Parry should be a boon to organists. I'm off to Davos Platz for the Winter in a week or so, so a kind line in reply at your early convenience would greatly oblige.

Yours sincerely,

S. J. JAEGER.

This letter is in the possession of Mr Richard Latham and is reprinted by his kind permission

Nadia Boulanger

When Madame Nadia Boulanger enters a room she must nearly always be the most vital person present. I feel sure that this is so because all that she thinks and feels is actively expressed in her way of life. Many people in the room may have the same sort of ideas as she, may feel that they understand what she says and agree with it; but in them, no action is produced, so therefore 'Nothing will come of nothing'. If one can bring one ideal to life through action, this will produce more thoughts and more ideas; unrealized thoughts only circulate in the mind, constantly breeding, it is true, but only breeding in on themselves. It is this constant action which links Mme Boulanger with life in such a deep way, and in an ever widening circle; and which causes her to link everything in her and around her with life.

This can be seen in many ways: in the direct contact which she has with anyone to whom she is talking; in her many delightful stories about her friends, who are to us distant celebrities, such as her beloved 'Mr Stravinsky'; in her immediate response to music and any performance of it, and in her ability to communicate this so forcibly to her pupils; and we are all pupils in her presence. Her unerring *grip* on all aspects of music making, and especially on rhythm, is another manifestation of her close connection with the rhythms of life. Also, the way in which she constantly diverts from specific musical points to talk about a beautiful statue, a pillar in a Spanish cathedral, care of wooden floors, her love of children, the ruination of beautiful countryside and many other subjects, all of which are related, because to her, as to all balanced human beings, everything is related. Her discourse is sometimes hard to follow; this is partly because of her broken English (which, however, is often more expressive than that of most Englishmen, who do not care what words they use, so long as they are a rough approximation to something they vaguely 'feel'), but mostly because of the speed at which she talks and at which her ideas follow one another. She demands a high degree of attention; if one stops listening for a minute, one will be surprised to hear her talking about cabbages, where before she was discussing kings. But to follow her speech closely, is to see a beautiful, witty and colourful tapestry being woven before one's eyes, in which all the strands are logically derived from one another, and most logically because most humanly and lovingly.

She honoured the College with three and a half days' teaching, on Monday, Tuesday, Wednesday and Thursday, March 28 to 31. The first day was spent in discussing songs by Fauré, Ravel, Aaron Copland and Stravinsky, and works for small choir by Debussy and Victoria. The second day was devoted to piano music, including Beethoven's E major sonata, opus 109, Bach's E major Prelude and Fugue from book II of the Well-Tempered Clavier and the Webern Variations, opus 27. On Wednesday a Hindemith wind quintet, the Fauré Elegie for cello and piano, two movements from Stravinsky's Duo Concertante for violin and piano, and the slow movement of Mozart's G minor quintet were played. The class on Thursday morning was a Composers' Seminar, at which no auditors were allowed. This list is enough to show the scope of Mme Boulanger's knowledge. As was the case last year, none of the pieces were prepared to a high enough standard. This is admittedly difficult at the College where high standards are not encouraged, and where, I was ashamed to see, some of the professors did not seem to attach much importance to the visit of a great teacher like Mme Boulanger. She had to spend too much of her time teaching us Elementary Training, recommending all of us to work through Hindemith's thorough book (which, she said, she did not mind propagating since it was not French). She was continually stressing that there was no substitute for discipline. This is something which a musician trained in France encounters immediately with the learning of the Solfege system, which she considers so essential to one's training. That we have no such thing in England is only one example of the haphazard musical training that we are given.

Mme Boulanger often said that our performances were good, but that she was not here to praise us (her coming here was enough to show us that she admired the College and wanted to be here); to prove her point she would make a thorough examination of each piece and of each performance, and show us how little we knew of our music, either of the specific pieces, or of basic musical principles. For example, a singer must know the piano part of a song perfectly, and must also be able to translate the poem word for word, and pronounce it correctly, whatever the language; in the same

way an instrumentalist should always know the piano part of a piece exactly; an accompanist must be able to read all the clefs, which leads to easy transposition; all solo pianists should always play from memory and why not accompanists as well? To facilitate memorizing she suggested learning a few bars every day, so that before long it would be automatic. She told us of how she was brought up to memorize a Bach Prelude and Fugue each week. In fact, all the things she asked us to do were points of simple training, which, once started, would soon increase, so that before long (five or six years) one would be a far more complete musician, with a better ear, better technique, wider knowledge and so forth; purely from being in the habit of doing things thoroughly and correctly.

One of the objections raised by so many people would inevitably be 'Where does the time come from in which to do all this?' One of Mme Boulanger's great teachings was that one should do things *now*, in the present; she quoted Stravinsky saying 'I live in the present because it is the only time I have at my disposal'. One cannot worry about the passing of time — 'What else can time do but go?' *Do* something and it will be done, but do not worry about there not being time; that is the best way of ensuring that *nothing* is done. But of course, one must *do* it, never simply *try* to do it; one may succeed, but only in trying, and things must be *done*. Another of her credos is introduced here: when, in one class, she asked someone to do something awkward in a piano accompaniment, she asked him if he were happy, to which he replied, 'Not very, just now', or words to that effect; whereupon, seemingly amazed, she said 'But why not? We *must* be happy, otherwise why do we live?' Her insistence upon happiness was a theme to which she constantly returned; for her, happiness does not mean a superficial pleasure in whatever attracts one at the moment, but a deep, still peace within one, which connects one to life and which is an expression of love; indeed, to be at peace with oneself is one of her most important messages. Naturally this peace is the opposite of complacency, because it comes from a knowledge of oneself and from awareness of other people and situations, and from love; not from ignorance and blindness, which are too often the products of our so-called 'security'.

A great quality in life, she said, is to be continually asking questions, to be open to all influences, not afraid; always to *find out* before either accepting or rejecting anything. This related too, to the wonderful things she said about living in 1966. Before the Webern Variations were to be played she asked the class how much of Webern's music they knew, or of contemporary music in general. As was to be expected she had very little positive response. At this she appeared quite bewildered and indeed shocked, and she delivered a profound and moving tirade on how it was impossible to live in 1966 without knowing what was going on. The logic is typical of her mind; one can *exist* in a state of ignorance, but one can only *live* through awareness, and one *must* live, otherwise why be alive?

The above points are only some of the most important things which Mme Boulanger mentioned, and they include few of her ideas on the specific pieces which were performed; these would take many more pages to describe. However, when she comes to the College, she comes on one level to give us Master Classes in Music; but her greatest teaching is about life: how to become aware of it, how to fulfil oneself in it, how to know how one is related to it; and through this how to be happy in it, and how to love it. For this lies at the basis of all her teaching: to love all that one does, be it making music or sweeping the road; and both because of, and with the help of this love, to find out all one can about one's chosen subject, to develop oneself in it to the best of one's ability, and to be fully and humbly subservient to it. One must reach beyond the instrument, beyond the performer, beyond the composer even, to music itself; and then one finds that the music is simply another manifestation of life and the love of God. Love will return to Love; and this is the reward in making music. There is no higher.

DAVID WARD,

4th Year student

[This report, on Mme Boulanger's visit to College, won a special Essay Prize, presented by Mr Peter Morrison.]

Birmingham School of Music

by ANGELA BEALE

The Birmingham School of Music is one of the 8 national colleges and serves, primarily, the large and densely populated Midlands.

Quite naturally it has a long and interesting history, dating back to 1854 and the formation of Institutes of Culture. These centres were sponsored by wealthy patrons in the hope of introducing art and learning to the masses. One such establishment in Birmingham became known as the Birmingham and Midland Institute and among the activities here was a class in Musical Appreciation, having some 30 members. Over the years this grew until it was realized that a larger organization was necessary, and in 1885 one was formed to become known as the Birmingham and Midland Institute School of Music. In the first place it was directed by the Secretary of the Institute and that it flourished was undoubtedly true.

In 1900 the Authorities deemed that it should be known as the Birmingham School of Music with its own Principal, and in this capacity Sir Granville Bantock was appointed. He was also in the Richard Peyton Chair of Music at Birmingham University where he had succeeded Sir Edward Elgar. Since then there has been a strong link between the School of Music and the University. Sir Granville Bantock (knighted in 1930) directed affairs for a considerable number of years. He had an individual view on the education of graduates in music, inasmuch as he felt they should learn to become useful citizens of the world and not just good musicians! Many famous people have passed through the doors of the School, including Paul Beard, Clarence Raybould, Michael Mullinar, Frank Mullings, etc.

Eventually Bantock was succeeded by Dr Allen K. Blackall who had studied at the Royal Academy, and was at that time organist of the very fine Parish Church in Warwick. For a considerable period everything ran smoothly with the administration of the School, still very much the concern of the Birmingham and Midland Institute, its governing body being a subsidiary committee to the main council. The School of Music was housed in the Institute buildings next to the Town Hall, and the majority of the students were studying on a part-time basis. Lessons were given individually and as such it was difficult to establish much communal spirit. The end of Dr Blackall's term of office came in 1945 after surviving successfully the difficult period of World War II.

The new Principal was Dr Christopher Edmunds, a distinguished musician who had trained at Birmingham University and the Birmingham School of Music under Sir Granville Bantock himself. Numbers in the School had been growing rapidly, and by now over 1,000 pupils were receiving private instruction in all branches of music, although the majority were still on a part-time basis. Because of rising costs it was becoming infinitely more difficult for a private body such as the Midland Institute to maintain a School of Music of this size, but the problem was solved eventually when a large proportion of the financial responsibility was assumed by West Midland Local Authorities. At the same time the School and its' Diplomas became recognized by the Ministry of Education. Still little communal life was apparent save for isolated performances of opera in the Large Theatre of the Institute and the occasional orchestral concert.

Alas, as with all Institutions having a long history, it also had its 'ups and downs' in the world of fortune. Personalities clashed and in 1954 the very popular Principal, Dr Edmunds, resigned.

He was succeeded by pianist Denis Matthews who felt the pulse of the School for a very short time as he was asked to administrate on a part-time basis only. From the first this was an unsatisfactory arrangement and in 1955 he resigned. Student numbers began to fall and various difficulties provoked an unhappy atmosphere. It was clear that someone with great energy and strength was needed to carry on the tradition of the School, and with this in mind, Sir Steuart Wilson was appointed Principal. The whole background of the School then became even more difficult as the new Principal did not find it easy to reconcile his position with the administrative authority of the Birmingham and Midland Institute and finally, in May 1960, Sir Steuart retired. All these problems had not manifested themselves overnight, indeed they had taken a considerable time to bring the School to this administrative crisis.

In order to preserve it's life Sir Robert Aitken, Vice Chancellor of Birmingham University was approached for help and he suggested that Dr Geoffrey Templeman, now Vice Chancellor of the new University of Kent, should take over the Chairmanship of the School of Music Committee. Earnest consideration was given to the whole situation, and a new Principal was appointed on a proper basis, the articles of government were reviewed, and so in September 1960 Gordon Clinton began the task of bringing new life to this old and valued School, and building it into the musical centre badly needed in this part of the country.

Staff changes were made, the syllabus altered, Diplomas and Examinations brought up to the proper standard and extra-curricular activities were evolved so that the accent began to fall on bringing a central heart to the School, instead of it continuing to be a series of individual cells in which private teaching took place. I became a member of the staff in October 1961 as Secretary to the Principal. Presumably to encourage me in my work I was also given the opportunity of having part-time tuition at the School. So began two years of close contact with the difficulties, personalities and achievements with which every large School of Music is surrounded. The changes that were made obviously provoked strong reaction both for and against, and quite naturally the way was not smooth for the new Principal. However, Gordon Clinton had the stupendous energy necessary to accomplish his ideals and soon it became evident that the School was beginning to lift its head and expand strongly.

The School, now run very much on the same lines as the College, offers a first-class Graduate Course on a tutorial basis, whilst the Performer and Teacher courses are showing evidence of better material. During the last two or three years students have left to take up positions with the great orchestras of the country and some of its singers have gone to Glyndebourne and Sadler's Wells. There is a strong choral class inside the School of some 160 students, directed by the Principal, whilst over the last few years the orchestra too has improved, grown, and now numbers 60. An Opera Class flourishes under the direction of Frederick Sharp. There is a String Orchestra and Chamber Orchestra in addition to the School's own String Quartet. Its students have performed in many different parts of the country, including the Verdi 'Requiem' in York Minster, and performances of opera in Lancashire and Dorset. The School has 650 students and a staff of 60, while a number of the visiting Professors come from the principal London Colleges.

The most important turning point in the School's history came last year when it became the first Music Establishment to be taken over by the Local Authorities. It left the shelter of the Midland Institute and now has fine premises of its own near the centre of the City. These are, however, only temporary and in 1968 it will move back to its original site into an already planned building of some 70 studios, administrative and domestic quarters, and a Concert Hall to hold a thousand people. This has already passed the preliminary stages and site clearance has begun.

Although the School is on a smaller basis than the College or Academy—for intending performers of the highest standard will always gravitate to London—its recent progress augurs well for the future and we confidently wish it every success.

Make No Small Plans

'Make no small plans
They hold no magic
To stir men's blood.'

Inspiration from the mouth of famous architect, Daniel Burnham, may well serve as a motto for any aspiring artist. The difficulty of a career in the arts is so immense that without a clearly defined ideal, there is no hope for success. Even a goal which is but hazily outlined is of little help to the young artist. A definite plan, a certain destination is a must to shine through tiredness, depression, and discouragement.

The difficulty of a musical career, in particular, is great because of the very demanding nature of the art. Utmost talent, extensive training, and experience are

needed to mould a successful career. Even if all effort can be directed towards developing a person's talents without worries, financial or otherwise, this will not necessarily set a person on the successful road, which is reached by very few people indeed.

Other worries usually do face the person who is qualified, and too often these problems are great and the means to solve them far too few. One might well ask why then do so many young people set out on this inordinately difficult path? This question may be justified, especially when a promising artist has shown considerable ability in a different field of study. What people often cannot understand is the call of the mind, heart, and soul to an artistic career, a call which becomes practically an obsession. It drives the artist through many hours of work and study which isolate him from the rest of the world. Without this obsession, even if all other factors point to a musical career, the musician, and especially the performer can have no hope for success.

To be creditable, a performance must be a perfect coordination of hand, head and heart. The amount of preparation, thought and actual mechanical practice which are necessary to synthesize a good performance are just about limitless, though varying with the individual.

Several years ago, I read an article describing skiing as the sport which had everything. Among its attributes the writer listed rhythm, speed, variety, and danger. It would seem to me that all of these attributes definitely form a part of every musical performance. Of course, skiing does not require the same mental concentration and knowledge, remaining more precisely a physical activity. Rhythm is inherent in the very word 'music'. Speed has always been a problem; young students sweat to attain it while those already more accomplished struggle to control it. The great amount of music available from every period speaks for itself as far as variety goes. In what consists the danger in a musical performance? Of course, the danger is not physical as in skiing, but it does, nevertheless, exist. There is danger of forgetting or losing control; but more important is the danger of betraying one's own conviction about the work, of betraying the composer, of betraying the very music. This is indeed a real danger, one with which every artist must cope.

The nervous energy which is burned up during actual performance leaves one exhausted, more so than any physical sporting activity. Of course, the mental uplift compensates for this drain. There is that satisfaction which comes with a realization that through your own hands you have been able to give voice to a combination of the composer's thoughts, your own thoughts, and often thoughts of all humanity. All the effort, tears, disappointments and frustrations are truly worth the shortest time on stage if in that time one succeeds in bringing a worthwhile experience to the audience; if one succeeds in making but one person happier.

The utmost concentration required in perfecting one's art does not negate the need of education in a different vein. Every bit of knowledge, whether in fields closely related or far-removed, will help the artist in his profession. All knowledge is additive and the well-educated person becomes a more profound person. The performer will draw on his knowledge and interpret in such a way that more people will understand his meaning. His performance will carry more conviction. The theoretical musician will possess a greater field of experience, making his work and contribution more valuable. The unmistakeable advantage of a university education will be evident in every facet of his work. In fact, with modern concepts in music and its high degree of correlation to mathematics, the eminent conductor, Hermann Scherchen claims that a mathematical education will be indispensable to the musician of the proximate future. Human nature, being what it is, we find in all countries around the world, young persons willing to dedicate themselves to the obsession of a need for artistic expression. Canada is certainly no exception.

What then is required to help a talented artist in achieving the complete mastery which will enable him to perform creatively? First of all, thorough training in his art in good schools by good pedagogues as well as a general education which will supplement his artistic knowledge is essential. Then he must have critical appraisal of his work and varied experience. This is especially true of the performer who will need experience not only before a handful of friends and colleagues, but in front of a truly receptive audience. Having achieved some measure of success, the artist will need the financial and psychological security which will permit him to concentrate fully while he strives to attain perfection in his particular field.

Does Canada offer the young person these opportunities? In our young and flourishing country the arts are in a continual state of evolution. Not only young aspirants to an artistic career but more and more laymen are becoming interested in existing opportunities for young artists and in making more of such available. Scholarship programs at schools and universities and private donors provide many awards for the young student. The Canada Council and other organizations enter the picture only on the post-graduate level. Yet it is often true that the first rung on the long ladder to success is the hardest and there are still far too few funds available to help young Canadian musicians. Jeunesses Musicales, through its tours, its music camp at Mont Orford and its annual competition, the Banff School of Fine Arts and the National Youth Orchestra provide some measure of practical experience for the young Canadian performer, but is this enough? Assuming that both education and funds are available, what faces the artist on completion of his studies?

Canada has often been described as a land of unlimited opportunity. However, until very recently this was not true of the musical profession. Canadian artists had to fight many obstacles before they were able to show to the world that they too have something to offer in the arts. Due to the dearth of performing opportunities they have been forced to make their living elsewhere. This situation is just beginning to be remedied. By 1967, hundreds of millions of dollars will have been spent on new art centres, auditoriums, art galleries, etc., in major cities across Canada. Some have already been partially completed, like our own *Place des Arts*, and these have begun to provide an atmosphere conducive to culture. They have simulated more performances and larger audiences. Audiences grow by leaps and bounds across the country from year to year. Where tours were once hosted by empty seats, they now play to full houses. True, many in the audience still come to concerts as purely social functions rather than considering them to be cultural, educational, enlightening experiences.

All in all, a great force has been working steadily to improve the lot of the artist in Canada. The atmosphere is becoming warmer, more receptive, but the work has just begun. We must now give artists their rightful place in society, above that reserved for sporting heroes and beauty queens. A culture which is definitely Canadian cannot flourish until the artist is accepted, not as a third-rate citizen, but in his rightful place, as a person who can enrich our cultural life and help us to build a true Canadian culture. As one editor has so aptly put it: A culture that is definitely Canadian cannot flourish in an atmosphere of tolerance as opposed to full scale recognition and encouragement. This culture will flourish when we gain respect for the artist, who brings meaning to the whole cultural movement.

The way that this can be accomplished is through evolution from the very roots of the nation. Our generation will be held responsible for what happens to the present improving cultural climate. Canadian culture will grow as fast as we let it grow for our own betterment.

IRENEUS ZUK

Reprinted from 'Allegro', journal of Jeunesses Musicales of Canada and the Junior Committee of the Montreal Symphony Orchestra. Ireneus Zuk is now in his third term at College, holder of the Montreal Scholarship.

New Polyphonic Concert

The New Polyphonic Choir has indeed proved itself worthy of critical assessment on the highest level. Their Spring Term Concert on March 17 was a most enjoyable affair, with an outstanding performance of Haydn's 'Nelson' Mass as the highlight.

Martyn Hill's performance of Britten's song-cycle 'Les Illuminations' revealed that he had immersed himself thoroughly in the fanciful prosody of Rimbaud's verse so perfectly matched by Britten's music. The first work in the programme, Bach's motet 'Komm, Jesu, komm' was robbed of some of its impact by a general slowness of choral attack but was otherwise well done.

Michael Lankester's direction was continually sensitive and alert. We hope to hear much more of this enterprising choir.

PHILIP TAYLOR

Book Reviews

Britten

By Imogen Holst

(The Great Composers Series: *Faber*, 21s.)

Sipping one's iced pernod in a cafe on the Boul-Mich on a hot May Day, one can take a long cool continental look at Britten, reading Imogen Holst's deft presentation of him, and trying to peel off the prejudices for and against him — to size him up simply as a composer and a man. From Paris, he is seen as an international figure in music, and especially his fresh and vital earlier works are admired and played, but there is no 'rave' circle of admirers, and no petulant detractors either.

Miss Holst, it must be admitted, leans towards the former group and her book must be seen in this light. I could have wished her to write for mature adults about him, rather than the young, since her cast of thought seems to me best suited to the piquant and poetic analysis of works such as she uses when writing of her father, though for Britten she does not apply the same sharp critical yardstick as for Holst. However, she always writes elegantly and to the point, like her father who never wasted notes she doesn't waste words, and manages in a comparatively short book to give a surprisingly full and sometimes vivid account of Britten's life. She skips with neatness and skill between accounts of his personal life, his music, his public appearances as a performer and conductor, the Aldeburgh Festival and English Opera Group, his many travels, work with young people and amateurs, methods and habits of composing, musical ideals and some revealing facts about his early life.

The parts of the book that I find most illuminating are her quotations of his sayings about music and the problems of composition. These cut right through the somewhat stifling atmosphere of the Britten cult to show a musical mind that is absolutely true and sincere in its creative approach. Britten, in his succinct statements has shown an inspired practicality and professional creativeness that is rare in an age of pseudo-scientific musical bumbledom. Here is the same exhilarating directness of the best of his music. Miss Holst too throws out some telling words of wisdom that remind me of my early lessons with her when she used to quote her father.

One disturbing aspect of the book, however. Is it because, as the publishers stress, it is meant primarily for young people, that Miss Holst allows an atmosphere of cosy coyness to soften some of her writing? In places she seems to want to present Britten as a sort of fairy prince, all hard work, sweetness and light, with never an angry thought or deed. This is hardly fair to Britten as it makes him appear different from all the great composers in history, who, as we well know, have had more than their fair share of storms, setbacks, upheavals and depression, which surely is a vital element in sparking off the 'feu sacré'. The young people I know will be suspicious of this tone in the book, since they are practically minded romantics and shun any suggestion of preciosity.

Only when speaking of Britten's student days at the RCM does Miss Holst descend from the heights to complain unrelievedly of Britten's treatment there: he was not appreciated, he made no friends, the teaching was old fashioned and only one of his works was performed there. This last at any rate is not strictly true, and he was after all given money by College to study abroad, which was an important contribution at a vital stage in his career. As for the rest, College is surely what you make of it, and with many personalities coming and going there is no special adoration of any particular one. This seems to me healthy and right.

Miss Holst has helpfully selected a few examples of Britten's music that are striking and easy to play, and some interesting photographs of Britten, his house, friends, and some of the young boys that have played such an outstanding part in his music.

PHILIP CANNON

The Language of Modern Music

By Donald Mitchell

(*Faber Papercovered editions* 8s. 6d.)

Mr Mitchell says he has come to dread having this book described as 'stimulating'. But what more complimentary can one say about a very serious and dedicated book about

the main arteries of modern music? To stimulate is to succeed. The nature of the book being what it is, any general agreement with the drift of the argument would indicate a fairly flaccid affair. The attitude is assertive and illiberal. No concentration to be spared on figures judged to be outside the very centre of the arena. Any modest reader who dares prefer Poulenc (I chose a little extremely perhaps) to Schoenberg must expect rebuke for flippancy.

What better way to describe the sensation of reading the book than 'stimulating'? ('hard work' would be a lot less kind). And I can't see why the author shouldn't think it his book's best purpose in the world. For he does oblige you to chew over afresh the by now well-known proposition that Schoenberg was not just *a* but *the* shaper of our destiny; that electronics, indeterminacy and all the rest are unlikely to deflect the course of music from his great magnetic force; that to live a creative life beyond his influence is to act out an anachronism; that Schoenberg's example of serialism offers this century a noble language, broad enough in vocabulary to portray the myriad musical feelings of our time and to receive the subtlest traits of individuality. A great common tongue, like the Polyphonic, the Baroque or the Viennese, only more radical, because without their common adherence to tonality and the universe of the harmonic series.

The argumentative side to Donald Mitchell's book doesn't in the end matter all that much. Rather it is the vision of our often bitterly divided creative world at last unified in a great common tongue. If Serialism really does feel like the Promised Land then perhaps the reader will be able to go all the way along with Mr Mitchell. To me it seems a noble ideal (the idealism of this book is its great merit) but really quite unreal. Mr Mitchell is insistent that it is Schoenberg's serialism which is of real significance. He is not quite so comfortable that it should have been very particularly Webern's which fascinated Stravinsky and the young. For Mitchell, Webern's serialism is too dry, too abstract and themeless. But these are probably the very reasons for Stravinsky's attraction to it. For he referred significantly in his *Conversations* to the 'radically alien emotional climate' of Berg, and Donald Mitchell assumes he was merely shy of applying the same phrase to Schoenberg.

To be a true Schoenbergian, it is necessary to see the adoption of the Method as a new turning, not as an extension of the past. Mitchell's lengthy comparison of the evolution of the Method with the growth of Cubism is directed to illuminating this concept. He suggests the interesting equation: the Abandonment of Tonality equals the Abandonment of Perspective. But he trots out that rather tired old cliché about exhausted language to explain why either should have happened. 'A new approach to tonality for Schoenberg was not possible. . . . There was no language of feeling available other than that of the bankrupt past'. Confined to Schoenberg's own artistic predicament, the remark is fair enough, for the intense chromaticism, tonal amorphousness and complexity of his earlier years had to undergo some sort of rationalization to survive into maturity, and the chromaticism was obviously there to stay. The Method then was evolutionary not revolutionary. Mitchell agrees with that, yet still insists it was a radical step, although Schoenberg himself was always trying to refute the idea — 'To me stylistic differences of this nature are not of special importance'. Failure to convince the reader that it was the Method rather than Atonality which was really radical would of course be a fatal flaw in the whole book, because it would deprive the Method of its Newness, becoming only a reorganization of the old. Like re-training an overgrown vine, not like planting a vigorous young growth of a new type.

Yet to me, this failure stares one in the face. Which is not to deny Schoenberg great stature, but to see him at the end of the old epoch rather than at the start of the new.

The book, originally published in hard covers in 1963 (and still so available at 25s.) is now re-issued in paperback with additional chapters. The first discusses the question of Expressionism, and Schoenberg's closeness to Kandinsky and others, and gets rather bogged down trying to define the boundaries of Impressionism and Expressionism.

The second is a short Postlude covering the intervening two years, noticing Britten's development since the *War Requiem* with enthusiasm, Henze's since *Novae de Infinito Laudes* with rather less, and expressing disquiet that Boulez conducts and lectures so much that completion of actual pieces is becoming dangerously tenuous. 'What the Avant-Garde needs is a composer' he concludes.

The book contains only one musical quotation, from *Persephone*, all in B flat, of which Mitchell says 'The serene flow of blandly diatonic melody leaves one in no doubt

of the composer's conscious affirmation of the past'. What purpose in having the quotation in order to say this I don't quite see, but it does highlight his view that diatonicism isn't really a thing of the 20th century at all, though in a masterpiece it may still pass. (There is incidentally a heavy addiction to considering all music, past, present and future in terms of to be or not to be a masterpiece. Which is one of the more boring features of contemporary criticism — who really cares what is, or isn't a masterpiece?). Stravinsky has opined that: 'masterpieces aside, it seems to me the New Music will be Serial'. Which means, amongst other things, that when Kitson and Lovelock have been pushed out with the old furniture (to put the whole matter very much within the daily life of the RCM student) Smith-Brindle will come with the Spring cleaning. Is it very contrary of me to see in it merely a change of academic underwear? And one that's likely to be outmoded anyway by the time we're all wearing it.

STEPHEN DODGSON

The Art of Accompanying and Coaching

By Kurt Adler

(Published January 1966, University of Minnesota Press, Minneapolis)

That this is the first book of its kind, shows how little the work of accompanists and coaches is generally understood, although, as this book makes very obvious, they should be among the most knowledgeable of musicians, and not only — in accompanying — have considerable pianistic technique, but they should also understand the difficulties involved in playing all other instruments, and the problems to be encountered when performing with them, have a reasonable knowledge of two or three languages other than their own, a good enough knowledge of vocal technique to be able to teach it, and a reliable instinct for the style of all the different ages of music; which includes knowledge of musical notation, phrasing and ornamentation, among other things.

One cannot help wondering, after reading this book, why there is not a more systematic course for accompanists at the RCM — there is not even a Grade V Prize, or even a Grade V!

Adler's book deals exhaustively with most of the problems facing the accompanist and coach. In a short introduction he outlines the respective duties of each: generally speaking he sees the accompanist as performer and the coach as a teacher — 'In German the coach is called "korrepetitor", a pianist who "repeats" music with somebody else'. The first two chapters deal with the historical background of both activities. Although certainly no more than a *background*, a lot of interesting information is crammed into a short space. A point which is stressed is the amount of knowledge any musician should have about all aspects of the music he is playing — this will feed his imagination and inject life into his performances. Nadia Boulanger, in talking of Monteverdi, said: 'Everything of the period must be imagined' — the buildings, the clothes, the speech, even the type of face, as well as the scene in contemporary, related arts.

The third chapter is devoted to descriptions of musical instruments, both those the accompanist should be able to play himself (piano, celesta, organ, harmonium) and those he will have to accompany. Here he restricts himself to string instruments (violin) and the voice, since, he comments elsewhere, wind instruments rarely give solo recitals. (!) He relates all instruments in an interesting way: 'The working principle of every musical instrument, including the voice, is the same. Each instrument must have three basic parts without which no useful tone can be produced: (1) The energizer; (2) The vibrator; (3) The resonator'.

The next sixty pages contain a full guide to Phonetics and Diction in singing with separate chapters on Italian, French, Spanish and German. This is possibly the most useful part of the book, since it collects all the information and lays it before one in a way unobtainable elsewhere.

After this, there is a long chapter dealing with the Elements of Musical Style, in which first of all 'this mysterious term' is tortuously examined, and then all its aspects in practical music making: Tempo, rhythm, dynamics, musical phrasing and articulation, ornamentation, German Lied style and French musical style. The subjects are all treated historically, with references to old sources where available, descriptions of contemporary performances, and the like, all supplemented with numerous musical examples.

Chapter Ten is about Program (*sic*) building, (in which the accompanist must play an important, though tactful, part) and he quotes examples of recital programmes.

Finally, the eleventh chapter, 'The *Art* of Accompanying and Coaching'. Mr Adler speaks of specific duties of the coach and stresses the obvious but often forgotten fact, that an accompanist is a partner, and that teamwork is essential in any good performance.

This book presents one with so many stimulating and worthwhile hints and ideas from a man of great experience, and includes anecdotes and quotations such as Mahler's: 'What they call tradition is nothing but sloppiness'. This, in fact, is one expression of what Adler tries to do in the book: he wishes to make every musician examine all the problems in music, think for himself and decide, after much mind- and heart-searching, where the true path lies.

There is so much of value in this book, not only for future accompanists and coaches, but also for all music students, that I should strongly recommend the acquisition of a copy for the lending library and also one for the reference library of the College, and its acquirement by students at birthdays or other suitable occasions.

DAVID WARD

A Second Harmony Book

By Reginald Hunt

(*Herbert Jenkins*, 35s.)

The author states that 'whatever may be worthwhile in contemporary experimental music will in time become a tributary to the main stream. Meanwhile a knowledge of "traditional" harmony will continue to be indispensable to the music student'. Also: 'if the usefulness of a textbook is to be judged largely by the number and variety of exercises . . . which have been fully illustrated and explained, then it is hoped that this book will be thought to satisfy requirements'.

Certainly the exercises and examples in this book reveal painstaking industry in compilation, and the author does not shirk detailed explanation, as far as that is possible in words. An industrious student, with a painstaking teacher and sufficient time — a rare combination, to be sure — could well benefit from a course of study based on this book, which deals more fully than most with writing for strings, piano (including accompaniment) and organ, and concludes with chorale and modal harmonization.

DISTINCTIONS

Congratulations to the following students:

Kathleen Pring (Sir Thomas Beecham Scholarship).

Anne Evans, George Barbour (Boise Scholarship).

John Owings (Joint 2nd Prize, III Concours International de Piano, Lisbon).

'COMPOSER'

Composer, journal of the Composers' Guild of Great Britain, edited by Stephen Dodgson, contains in its latest issue (No. 19) many interesting articles from Commonwealth countries and two contributions from music students on the Gulbenkian Report. A large proportion of the articles are by ex-RCM students.

Details are available from Mrs Lilian Wright, Hon. Secretary, Friends of the Composers' Guild, 77 Ashworth Mansions, London, W.9.

BIRTHS

Dean: to Stafford* and Carolyn* (Lambourne) a son, Russell Edwin, on February 9, 1966.

Wicebloom: to Sidney* and Patricia (Lissack)* a daughter, Sara Helen, on March 24 1966.

Harvey: to Malcolm* and Loveday a daughter, Sallie Catherine, on April 3 1966.

Wells: to Francis* and Elizabeth (McCall)* a daughter, Fiona Helen Kingdon, on April 26 1966.

Phillips: to Harvey* and Linda (Milholland)* a daughter, Antonia Jane, on May 1 1966.

MARRIAGES

Nankiwell—Plevey: J. L. Nankiwell to Angela Plevey *

Hill—Woodward: Raymond Charles Hill* to Mary F. Woodward; February 12, 1966.

Riley—Winning: J. P. Riley to Jill Winning*; April 16, 1966.

**Royal Collegian*

DEATHS

Bowden-Smith: Mildred Natalie; January 23.

Wiseman: Herbert; February 2.

Saull: Walter James; February 23.

Clayton: Ivan; April 20.

Kahn: Percy; May 12.

Obituary

HUBERT HALES

He was educated at Eton and King's College, Cambridge, gaining his BA and MusB. In 1924 he came to Gresham's as assistant to the late Walter Greateorex. Four years later he was appointed Director of Music at King's School, Canterbury, and from 1930 he was for three years Inspector of Music to the LCC. He returned to Gresham's in 1936 where he remained until his retirement in 1961. He moved for a short time to Winchester but returned to Cromer teaching part-time at Ronton Hill School.

He taught at the School after the War at a time when perhaps even more boys than now came from homes where there was little culture; most of the younger boys were emotionally opposed to great music, without having tried to listen. It was a matter of moral courage to play a classical record in a junior study.

In this atmosphere he quietly clung to the highest standards. Without seeking to browbeat or to convert, he strove to increase his own physical and mental discipline and control, his sensitivity to beauty and his awareness of emotional subtlety, creating around him a world of refinement. He trusted, rightly, that there would always be some boys perceptive, mature, and intelligent enough to be captivated by it.

To the small band of boys who struggle to get beyond the arid messiness and vulgarity of life in a crowd, and to whom the rose in the Howson's hedge, the gorse on the heath, the evening mists on the marshes, the pools in the Glaven or the woods at Selbrigg mean something important, Hubert was an ally. They recognized in him the aristocracy of the sensitive and the refined. He knew too, that Music and religion could be one. The struggle with physical limitation, the attempt to refine and clarify the hidden beauties of life, the mysteries of personality and the emotional depth of our being sharpens a man's character and sensitivity, and leads him to discover the Divine within and outside himself, and even sometimes to convey it to others. That is Hubert's memorial; most of us leave nothing behind us but a few words on a tablet, Hubert leaves the abundant joy that he revealed to so many of his pupils, and his compositions, which in so real a sense are part of his immortal self.

Reprinted from 'The Gresham', Michaelmas, 1965.

MISS CHAPMAN

All who knew Miss Joyce Chapman will have heard with great sadness of her death but particularly the many boys at Gresham's who studied the violin, viola, and 'cello under her guidance.

Miss Chapman was an accomplished solo violinist when she came to Gresham's in 1925. She trained at the Royal College of Music and had studied under the great Albert Sammons. She had given many solo recitals and had broadcast. A musician

of the highest standard. After 29 years teaching she retired to live in Holt in 1954. Tragically, an intractable nervous disease began to cripple her violin playing, and she died after a long and tedious illness.

It is perhaps unfortunate that in many schools members of the music staff, especially string teachers, are known only by comparatively few boys and masters. But those boys who did come to know Joyce Chapman will always look back with gratitude on her extremely patient teaching and friendship.

Reprinted from 'The Gresham', Michaelmas, 1965.

MILDRED BOWDEN-SMITH

Mildred Bowden-Smith, who died on January 23 1966, having just passed her ninetieth birthday, was a student at College from 1896 to 1898, studying singing and the violin. She and her younger sister, Winifred (who died suddenly in 1945), belonged to an unusual group of 'Female Students' who had a great influence on the personal and cultural life of the College in addition to their musical attainments: Beatrix Darnell, Helen Egerton, Mabel Saumarez-Smith, and Marion Scott, to mention only the best-known of them. As soon as the Union was founded they joined it and supported it. (Winifred later became the Magazine Secretary, during the editorship of Frank Howes, who wrote appreciatively of her in Volume XLI).

Both sisters were examples of those 'amateurs who have grown up with professional standards' — to quote Frank Howes; such musicians had a very valuable place in the musical world which at that time was less professionalized than the present more competitive one.

The few people, still surviving, who remember Mildred Bowden-Smith will always cherish her memory with respect and affection.

PHOEBE M. WALTERS.

DR HERBERT WISEMAN

1886-1966

In Edinburgh, on February 2, there died an outstanding musician and educationist: an ex-scholar of the RCM, who, soon after his coming from Aberdeen to South Kensington, became a choirmaster and organist in a City Church. He enjoyed the post, loved the College. But he had no urge to become a Londoner-by-adoption. His deep, abiding affection was for Scotland.

Son of the Very Reverend Dr James Wiseman (Dean of Aberdeen and Orkney), he was a pupil in Aberdeen Grammar School, and later became a Master of Arts in the University.

In London he studied with Stanford, Parratt and Charles Wood. For all three he felt immense admiration and affection. But their triple influence failed to keep him in London. He went north again — 'back home', as he put it. Outwardly he may have seemed to turn away from the College. In truth, he remained to the end its devotee.

Wiseman, like R.L.S., was an unshakable Scot. But unlike Stevenson, he had no need of a Vailima'd exile — (his physical strength was a byword). St Andrew's was his early goal. He went there — a dynamo of energy, drive, good-will and enthusiasm — to be Master of Music at the Madras College. He roused Town and Gown to awareness of the part music could play in Civic and University life.

War claimed him. For its duration he was a gunner in the Royal Garrison Artillery. He was commissioned, and later served in Palestine.

Back from the Wars, Edinburgh captured him as its new Director of Music. For more than twenty years he roused the schools, lifting them above dull mechanics of music-making. He lectured, made them sing. He talked and energized. He 'talked sense' — such commonsense that with the coming of radio and the BBC his voice and his vivid directing of class-singing became matters of national significance. Week in, week out, the Wisemanic 'Singing Together' created a singing Scotland, a cultural asset. No-one except Herbert Wiseman himself was surprised when Scottish BBC made him its Head of Music in 1946.

Living and working in Edinburgh as he was, St Andrews still held his affection. For seventeen years he 'summer-schooled' it to a level of enviable fame. Thither, each summer, he coaxed Adrian Boult, John Barbirolli, Plunket Greene, Harold Samuel,

Ivor James. And Harold Craxton arrived annually in a car held together by a shoe-string. By Wiseman's command London came to St Andrews. The summer school lasted seventeen years. Its beneficiaries are scattered far and wide. They are the Wiseman-St Andrews' folk — no mean order of practical musicians.

Long before its University honoured Herbert Wiseman with an honorary DMus, Edinburgh had constantly sought his counsel and guidance in matters musical. He was 'in' on the formative early days of its Festival, serving it in his unique, whole-hearted way: powerfully, too, as Head of Music in the Scottish BBC. Meanwhile he had maintained a task I would rate the most significant to which he ever put his hand — the Chairmanship of the Advisory Committee in Music under the authority of the Trustees of the Sir James Caird Travelling Scholarships. The assignment carried acute responsibilities, and called for high powers of judgment, vision and sympathy. The awards shaped the destinies of many gifted young musicians — several of them have achieved prominent status in the musical profession.

In another major sphere — as a judge in Competitive Music Festivals — he was an inspiring example to those of us who have tried to follow him.

Despite multifarious activities he found time to write; to make innumerable felicitous and moving arrangements of Scottish songs; to travel widely — lecturing in USA, examining and judging in distant parts of the Commonwealth. And the gift was his, through and by a finely-balanced, vivid, sensitive disposition and personality, to be able to endear himself to a vast number of people.

HERBERT HOWELLS

IVAN CLAYTON

1913-1966

Ivan Clayton, who died on April 20, came from Accrington to the College in 1931, after winning the Lancashire County Scholarship. He studied with Arthur Benjamin, Dr C.H. Kitson, and in the Opera Class. A fellow-student with Benjamin Britten in Basil Allchin's famous Aural Class, he was later awarded the Clifford Conducting Scholarship and travelled extensively in Europe. He was a répétiteur in Germany and later at Covent Garden, and toured with the Carl Rosa Opera Company and the de Basil Ballet. Later, associated with the English Opera Group, he conducted Britten's 'Rape of Lucretia' and 'Albert Herring', but the disease of multiple sclerosis slowly gained ground and restricted his activities.

Lennox Berkeley wrote in *The Times*: 'During his last years, his friends became increasingly aware of his remarkable moral qualities, which, reinforced by his religious faith (he had become a Roman Catholic after a visit to Lourdes in 1958), enabled him to bear frustration and suffering with a courage and dignity that would allow no word of self-pity ever to pass his lips. His spirit will live on in the hearts of all who knew him.'

His friend William Blezard paid this tribute: 'All who knew him remember particularly his extreme refinement. It was not something which was just cultivated. It was just natural to him. He had a most pleasant speaking voice, and in every way was a most charming companion. I myself will never forget how on my first visit to London he met me at Euston Station and spent a whole afternoon ringing up all kinds of people until finally he got me suitably fixed up in digs where there was a piano and I could practice.'

PERCY KAHN

Percy Kahn, who died on May 12 at the age of 85, was for many years famous as an accompanist. He had, as a boy, a fine soprano voice, and later studied piano and composition at the College. He accompanied many famous singers including Caruso, Melba, Tetrazzini and McCormack, and for many years was Tauber's accompanist and coach.

WALTER JAMES SAULL

Walter Saull entered the College as a Foundation Scholar in May 1913, and became a pupil of Dan Price and F. A. Sewell. Eventually taking part in College concert and opera performances, his work was always marked by real keenness and promising ability.

In the first World War he served in the East and suffered much from malaria, but on returning to England he set to work to become a baritone soloist. It was my pleasure to coach him in songs and oratorio, preparing him for his professional career which developed steadily and successfully.

His industry was great, allied to a desire to give his best in the interpretative field.

He was a fine sportsman, especially excelling as a fast bowler in cricket.

He married a Welsh girl, Marie Edwards, who also studied here with Dan Price.

HARRY STUBBS

MMus., RCM

This Degree is awarded at Pass level (P), and First (1) and Second (2) Class Honours. The following are the successful candidates up to the present:

Smith, Eric	July 1950	(2)
Hawthorne-Baker, Allan	April 1951	(1)
Swallow, Keith David	December 1952	(2)
Wilkinson, Philip G.	September 1953	(2)
Sunisa, Bohus	April 1956	(P)
Barker, Barry	September 1961	(P)
Paviour, Paul	December 1963	(P)
Eastham, James	December 1963	(P)
Hodgson, Peter John	December 1964	(P)
Ekwueme, Lazarus E. Nuanyela	December 1965	(P)

ARCM EXAMINATION APRIL 1966

The following are the names of all successful candidates:

SECTION I. PIANOFORTE (Performing)---

*Badenhorst, Susanna Magrieta Cornelia	London
Barrett, Margaret Elizabeth Jane	New Malden
Capes, Denis Redmayne	York
Chia Ha Ling, Helen	London
cCock, Joanna Barbara	Woldingham
*Corbett, James Oliver	Didsbury
cHumphries, Penelope	Bedfont
cLeach, Caroline Alice	Brighouse
Passmore, Kevin John	Stratford-on-Avon
Rogers, Marjorie	Sleaford
‡Shelley, Howard Gordon	London
cTyler, Christine	Castle Bromwich
Williams-Smith, Marjorie Anne	London

SECTION II. PIANOFORTE (Teaching)---

Adams, David Edward Henry	Cambridge
Ashton, Jack	Hoylake
cBaines, Richard Neville	Altrincham
c*Ball, Ian Michael	Worsley
cBallinger, Beverley Joyce Annette	Morden
Bancroft, Jacqueline Ann	Sale
cBarker, Hilary Frances Purslove	London
c*Barton, Peter James	Leeds
*Bentley, Joan	Keighley
cBlackman, Kenneth Gilbert	London
cBowler, Pamela Margaret	Nottingham

SECTION II. PIANOFORTE (Teaching)--Continued

- cCanter, Pamela Louise
 Carter, Rosalind Mary
 c* Cockle, Malcolm Louis Bolan
 Collier, Helen Frances
 cCrudge, Jennifer Joy
 Dastur, Behram Phirose
 cDe'ath, Sylvia Rosemary
 c* Denham, Trevor John
 c‡ Dines, S. Margaret
 Duffy, Maureen Shaw
 *Duncanson, Denys Buchanan
 Dunn, Wendy Ann
 *Eaton, Barry
 cEvans, Alison Lesley
 c* Fox, Malcolm John
 Fraser, Edith Helen
 Goldberg, Gerald Emmanuel
 *Graham, Elinor Bruce
 Gregson, Jane Barbara
 c* Grigg, Janet Mary
 Hamilton, Sylvia L.
 Hancock, Eileen
 Hawthorn, Gordon Thomas
 cHelder, Susan Margaret
 *Hilton, Sheila
 cHodgkinson, Celia Jane
 cInkster, Yvonne Ann
 Jacobs, Margaret Rose
 cJennings, Pauline
 Johnson, Pauline Eleanor
 cJones, Andrew John Rudkin
 Lawson, Terence
 Leong, Francis J.
 Longworth, Helen
 cMcHale, Josephine Jane
 MacKay, Rhona Catherine
 Macpherson, Ian James
 cMabey, Lucy Valentine
 Ménage, Jacqueline Anne
 *Milne, Ian
 Munro, Hamish Gourlay
 Penny, Audrey Joy
 Rakusen, Jill Valerie
 c* Rogerson, Hilary Anne
 *Rose, Marian May
 cRoseveare, Alison Clare
 Scriven, Primrose Anne
 Shotton, Margaret Mary
 cSmith, Katharine Mary
 cSommers, Dennis Robert
 Thornton, Douglas Harold
 Tweddell, Paul Markham
 Vaulkhard, Jennifer Rosemary
 Wardle, Frank
 *Weinberg, Patricia Ann
 cWheen, Natalie Kathleen
 cWilliams, Karen Anne
 c* Wu, Enloc Ruth
 York, Elizabeth Marigold
 *Young, Francis David
 Cobham, Surrey
 Sutton Coldfield
 Glossop
 Stockport
 Churchill, Oxon.
 London
 London
 Torquay
 Godalming
 Glasgow
 Glasgow
 Stockport
 Isleworth
 Buntingford
 Windsor
 Dunphail
 Glasgow
 Cambuslang
 Winchester
 Dorking
 Glasgow
 East Kilbride
 Renfrew
 Aldershot
 Hitchin
 London
 Aigburth
 Edgware
 Morley
 Rayleigh
 Wimborne
 Middlesbrough
 London
 Alderley Edge
 King's Lynn
 Glasgow
 Edinburgh
 Birmingham
 Bexhill-on-Sea
 Aberdeen
 Kirkcaldy
 Derby
 Leeds
 Norwich
 Watford
 Bedford
 Ilminster
 Bishop Auckland
 Earls Barton
 London
 Barnet
 Leatherhead
 Radcliffe-on-Trent
 Huddersfield
 London
 London
 Carlisle
 Hong Kong
 Northampton
 Birmingham

SECTION III. PIANOFORTE (Accompaniment)	
$\frac{1}{2}$ Bowyer, Geoffrey Arnold David	Whitton
SECTION IV. ORGAN (Performing)	
c*Covey-Crump, Rogers Henry Lewis	St Albans
*East, Harold Reynolds	Canterbury
Evernden, Roger Nicholas	Gillingham
c $\frac{1}{2}$ Haley, Gillian Elizabeth	Witney, Oxon.
Muir, Frederick Comery	Lossiemouth
Roy, Colin Maitland	Wirral, Bebbington
Taylor, Michael L.	Northampton
c*Venning, Mark Borlase	Warminster
Vince, John David	Exmouth
cYoung, Jonathan Jaskell	Christiansted St Croix, U.S.
	Virgin Islands
SECTION V. ORGAN (Teaching)	
cBonard, Nigel Ian	London
cEdmonds, David	Wilmslow
Harwood, Alan	Salisbury
Henderson, Ian George	Bromley
Sandbach, Ronald	Preston
SECTION VI. STRING INSTRUMENTS (Performing)	
<i>Violin</i>	
Morton, Jennifer Anne	Ilford
c*Rowlinson, Stephen	Norwich
SECTION VII. STRING INSTRUMENTS (Teaching)	
<i>Violin</i>	
cGibbs, Julia	Taunton
cOrton, Andrew William	Ripon
c $\frac{1}{2}$ Read, Christine Alison	Church Stretton
<i>Viola</i>	
cAltman, Ingrid	Nottingham
cFanning, Kathleen Elizabeth	London
cSwan, Judith Catherine Holly	Tunbridge Wells
<i>Violoncello</i>	
cHardie, Angela	Guildford
c $\frac{1}{2}$ Hewitt-Jones, Anita	Cheltenham
cHyland, Jane	Rottingdean
cRiach, Margaret Elizabeth	Hainford, Norfolk
c*Rook, Linda Rosemary	London
SECTION VIII. HARP (Performing)	
Jones, Hannah Mary	Llandeilo
SECTION IX. WOODWIND AND BRASS INSTRUMENTS (Performing)—	
<i>Flute</i>	
†*Cunningham, Andrew	Wealdstone
<i>Clarinet</i>	
Duckworth, Neville Milnes	Droylsden
<i>Bassoon</i>	
c*Barnell, Andrew Christopher Peter	London
SECTION X. WOODWIND AND BRASS INSTRUMENTS (Teaching)—	
<i>Flute</i>	
c*Chambers, Celia Edith	Orpington
c*Haywood, Cynthia Grace	Stoke-on-Trent
cHerod, Margaret Anne	London
Jones, Anthony David	Exeter
*Lark, Auriol Edwina	London
Proctor, Margaret	Tettenhall

SECTION X. WOODWIND AND BRASS INSTRUMENTS (Teaching) — *Continued*

Oboe—

Cole, Janet Mary	Poole
cNoon, Eileen Ann	Quorn
Pearce, Isabel Mary	Sevenoaks

Clarinet—

Crutchfield, Edmund Allday	Newton Stewart
Hume, Bernadette Dale Madeline	Bournemouth
Jones, Richard Geraint	Dylfryn
Knights, Charles Augustus	Demerara B.G.
Westley, June	Evesham
Williams, Kenneth James	Harrow

Trumpet—

Durrant, John Terrence	Sudbury, Suffolk
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Horn—

cRarick, Thomas Hayden	Wisconsin, U.S.A.
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SECTION XI. SINGING (Performing)

cHamilton-Smith, Ruth Kathleen	Sevenoaks
King, Robert Harry	Bournemouth

SECTION XII. SINGING (Teaching) —

cGomersall, Jean	Guiseley
Heather, Lindsay	Sevenoaks
Hopping, Annette Mary	Plymouth
cPearce, Elaine Julia	
cWharam, Susan Margaret	London
cWhite, Philip Robin Dalglish	East Horsley
Woods-Hill, Julia Suzanne	Leigh-on-Sea

SECTION XV. SCHOOL MUSIC TEACHING —

Cassidy, Raymond Jack	Loughton
Richardson, Michael John	Beaworthy

SECTION XVII. MILITARY BANDMASTERSHIP —

Farrell, William Warland	Deal
Hebditch, Ralph Norman David	RAF Locking, Weston-S.-Mare
Jackson, Antony	Omagh, NI
James, Stuart	Hounslow
Slater, Eric	Kneller Hall

SECTION XIX. GUITAR (Teaching) —

cByzantine, Julian Sarkis	London
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‡ *Pass with Honours*

* *Pass in Special Harmony*

† *Pass in Optional Alternative Instrument*

c *Present RCM students*

There was a total of 390 Entries

NEW STUDENT, APRIL 1966

Rasaratnam, Nirmalini (AB Scholar, Ceylon)

The Opera School

<i>Director of Opera</i>	Richard Austin
<i>Resident Producers</i>	Dennis Arundell, Lawrence Payne, Eric Shilling, Joyce Wodeman
<i>Music Staff</i>	David Tod Boyd
<i>Secretary and Production Manager</i>	Pauline Elliott
<i>Stage Manager</i>	Peggy Taylor

OPERA WORKSHOP

February 25

SPEECH

Thomas Allen, Anthony Davey, Lionel Fawcett, John Hahessy, Angela Hall, David Little, Marian Mead, Rosalind Roberts, Timothy Rowe, Patricia Sabin, Barbara Seal.
Introduced by Sidney Reid and Pamela Stamp.

DRAMA

A scene from 'Measure for Measure' (Shakespeare)
Stephen Kourris, Rosalind Roberts.
Two scenes from 'The Way of the World' (Congreve)
Colin Appleton, Angela Hutchinson, David Little, Kathleen Pring, Shirley Rayner, Margaret Sydenham.

OPERA

Scenes from 'The Rake's Progress' (Stravinsky); 'Lohengrin' (Wagner);
'The Bartered Bride' (Smetana); 'Hansel and Gretel' (Humperdinck)
Graham Bell, Geoffrey Bennett, Joan Browne, Anne Evans, Angela Hutchinson, David Kehoe, Kathleen Pring, Sidney Reid, Barbara Seal, Robert Carpenter Turner.
Conductors Noel Davies, Anthony Hose
Pianists William Hayward, Anthony Hose, Paul Venn, David Ward
Harpichordist Noel Davies
Producers
Opera Dennis Arundell, Eric Shilling
Drama Joyce Wodeman
Speech Yvonne Wells, Catherine Lambert
Assistant Stage Managers Anthony Davey, Martin Cave, Lionel Fawcett, Paul Wade

March 23 and March 25

AN ITALIAN STRAW HAT

A Comedy in three Acts by Eugene Labiche and Marc-Michel
Adapted in English by Thomas Walton
Music Mark Lubbock
Production Laurence Payne
Scenery Frances Fisher
Pianists

Richard Austin Helen Barker

Actors (in order of speaking)

Shirley Rayner, Graham Bell, Martin Cave, David Kehoe, Paul Wade, Marian Mead, Anthony Davey, Barbara Seal, Robert Carpenter Turner, Dorothy Shaw, David Little, Pamela Stamp, Geoffrey Bennett, Alan Marchant, Elizabeth Thornton, Elizabeth Long, Kathleen Edgar, Rosalind Roberts, John Coles, Alan Marchant. *Wedding Guests* Joan Browne, Angela Hall, Elaine Hooker, Jane Plant, Sydney Reid, Margaret Sydenham, Lionel Fawcett.

Scenery designed and painted by Frances Fisher
and built at the Royal College of Music by Joseph Sorbello
Wardrobe supervised by Pauline Elliott

The ladies' costumes made by Zita Ziranek, *assisted by* Doris and Pamela Stamp

Concert

February 22

Members of the Grenzland Conservatorium, Aachen

Margaret Schumacher (Soprano)

Gerhard Withag (Bass-baritone)

Uwe Schmeisser (Cello)

Henk Van Leeuwen (Oboe)

Wilhelm Bischof (Accompanist)

Sonata in G minor for Oboe, Piano, and Cello Continuo	Handel
Bass-baritone Aria from 'Judas Maccabeus': 'Durch Wunder'	Handel
Suite in C major for unaccompanied Cello	Bach
Three Soprano Songs from 'Sieben fruhe Lieder'	Berg
Five Bass-baritone Songs from 'Das Italiensches Liederbuch'	Wolf
Four Songs for Soprano and Piano	Brahms
Fantasia Pastorale for Oboe and Piano	E. Bozza
'Meine Dunklen Hände': Five Negro Spirituals on words by Langston Hughes and Arna Bontemps	H. Reutter

Choral Concerts

January 24

16th CENTURY CHORAL MUSIC

Christi qui lux es et dies	Byrd
Mass, Aeterna Christe Munera	Palestrina
Kyrie.	Agnus Dei I and II

Motet, Tu es Petrus						Palestrina
Mass, O quam gloriosum						Vittoria
	Credo,	Sanctus,	Benedictus,			
Two-part Canzonet, When lo by	break of morning					Morley
	Elizabeth Lane	Caroline Churchill				
Two Lutenist Songs: (a) When to her lute Corinna sings						Thomas Campian
	(b) Flow, my tears					John Dowland
	Counter-Tenor	David Ross				
	Guitar	Julian Byzantine				
Motet, When David heard that Absalom was slain						Weekes
Two Madrigals: As Vesta was from Latmos Hill descending						Weekes
	Ho! who comes here?					Morley
	Conductor	John R. Williams				

February 16

ST JOHN PASSION

J. S. Bach

Evangelist: Part I						Colin Appleton
Part II						David Kehoe
Christus						Paul Hudson
Peter						Anthony Davey
Pilate						
Officer						Paul Wade
Servant						Susan Hodges
Maid						

SOLOISTS

Angela Beale, Caroline Churchill, Anne Collins, Doreen Cryer, Martyn Hill, Paul Wade, Thomas Allen, Lionel Fawcett, Timothy Rowe.

OBLIGATO PLAYERS

Viola d'amore	Harry Danks*, Rosemary White*
Viola da gamba	Elizabeth Page
Lute	David Channon*
Flutes	Elizabeth Bowes, Alison Roseveare
Oboes and Cors anglais	Geoffrey Browne, Richard Weigall

CONTINUO PLAYERS

Harpichord	Judith Ridgway (Part I), David Horwood (Part II)
Cello	Mary Wilcock
Bass	Robin White

Conductor John Russell
Leader Howard Ball (Scholar)

* Specially engaged for this performance

Orchestral Concerts

THE FIRST ORCHESTRA

February 10

*Variations for Orchestra (First Performance)						Peter Klatzow
	Conducted by the Composer					
"Serenade to Music" for 16 solo voices and orchestra						Vaughan Williams
Angela Beale, Jane Plant, Jennifer Lilleystone, Sydney Reid, Anne Collins, Tessa Coates, Kathleen Pring, Frances Trafford-Walker, Ian Thompson, Colin Appleton, Martyn Hill, Paul Wade, Richard Sulter, Lionel Fawcett, Thomas Allen, Paul Hudson.						
Symphonic Fantastique						Berlioz
	Conductor	Sir Adrian Boult				
	Leader	Michael Davis				

* Awarded the Royal Philharmonic Society Prize, 1965.

CONCERTOS WITH FIRST ORCHESTRA

March 24

Piano Concerto in A major, K.414						Mozart
	David Ward					
Scena and Duet of Aida and Amneris (Aida, Act II)						Verdi
	Anne E. J. Evans					
	Kathleen Pring					
Piano Concerto No 1 in D minor						Brahms
	Hilary Macnamara					
	Conductor	Sir Adrian Boult				
	Leader	Anne Parkin				

CHAMBER ORCHESTRA

March 15

Scherzi						Humphrey Searle
Concertino for Clarinet and Strings						Matyas Seiber
	Jennifer Hill					
Concerto for Double String Orchestra						Michael Tippett
Concerto for Organ, Strings and Timpani						Poulenc
	John Porter					
Symphony No 3 in D						Schubert
	Conductor	Harvey Phillips				
	Leader	Howard Ball				

February 1

March 22

THE THIRD ORCHESTRA
WITH STUDENT CONDUCTORS

March 10

Recitals

January 5

ANGUS MORRISON

(Piano)

33 Variations on a Waltz by Diabelli, Opus 120 (Piano) *Beethoven*

January 11

GEORGE BARBOUR

(Piano)

ANGELA BEALE

(Soprano)

Piano Sonata in C major, Op 53 (Waldstein)	(Soprano)	Beethoven
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Seven Songs

(a) O ravishing delight Arne

(b) Care self	Handel
(c) O bid young faithful Ariel fly	Linley

(c) O bid your faithful Ariel fly Linley
(d) Chanson d'amour Fourc

(d) Chanson d'amour	.	.	.	.	.	.	Fauré
(e) L'invitation au voyage	.	.	.	.	.	.	Duparc

(f) Air grave } (Airs Chantres) Poulen

(g) Air vit. f (Ails Charles) 1000000
 1000000

Piano Sonata in A minor, D 845 Schubert

Accompanist Paul Venn

March 1

Violin Elizabeth Matesky
Piano John Owings
and
Piano Peter Hampshire*

Two movements from Sonata No 2 for Violin Solo	.	.	.	.	Bach
Phantasie for Piano, Op 17*	.	.	.	.	Schumann
Sonata for Violin and Piano in D minor, Op 108	.	.	.	.	Brahms
Humoresque No 2 for Violin and Piano	.	.	.	.	Sibelius

Chamber Concerts

January 18

Sonata for Cello and Piano	Judith Lenton	Ian Brown	Shostakovich
Sonata for Oboe and Piano	Geoffrey Browne	Lionel Friend	Poulenc
Six Hölderlin Fragments, for Tenor and Piano	Martyn Hill		Britten
Variations and Fugue for Piano on a theme by Handel	Accompanist Michael Lankester		Brahms
	Raymond Alston		

February 8

Concerto for Harpsichord and Strings in E major	Christopher Herrick		Bach
	Elizabeth Stalker, Stephen Rowlinson		
Chorale with Variations, for four Horns	Donald McVay, Catherine Finnis		Castelnuovo-Tedesco
	William Gordon, Antoinette Mills		
Two Pieces for Piano: (a) Ballade in F major, op. 38	Brian Newman, Peter Kane		Chopin
(b) Paganini Study No. 5 in E major	John Owings		Liszt
Anne's Aria from Act I of 'The Rake's Progress'	No word from Tom		Stravinsky
	Jennifer Lilleystone		
Two Pieces for Organ: (a) Rhapsody, Op. 17, No. 1	Accompanist Clifford Lee		Herbert Howells
(b) Toccata (Suite, Op. 5)	John Porter		Maurice Durufle

March 8

String Quartet in E minor (<i>Aus meinem Leben</i>)	David Woodcock, Andrew Orton, Donal McVay, Jane Hyland	Smetana
'The Curlew', for Tenor, Flute, Cor Anglais and String Quartet	Colin Appleton, Elizabeth Bowes, Alan Hodges, Christine Read, Nicholas Darby,	Warlock
	Judith Swann, Angela Hardie	
Capriccio for Piano (left hand) and Wind		Janacek
Piano	Malcolm Binns*	
Flute	Elizabeth Bowes	
Trumpets	Malcolm Smith, David Munden	
Tenor tuba	Ashley Wall (Scholar)	
Trombones	Peter Goodwin, Peter Mawson, Graham Bond	
	Conductor Lionel Friend	
	*Mr Binns is on the Professorial Staff	

Harpsichord Concert

February 9

Three Sonatas	Alan Wilson	Scarlatti
Cantata, 'Ich weiss dass mein Erlöser lebt'	Tenor Ian Thompson	Telemann
	Violin Christine Read	
	Cello Judith Lenton	
Two Pieces for unaccompanied Flute: (a) Danse de la chèvre	Harpsichord David Horwood	Honegger
(b) Pièce	Susan Milan	Ibert
Lucy Escott Variations	Christopher Herrick	Hans Werner Henze
Four Songs for Soprano	Elaine Hooker	Purcell
	Harpsichord Judith Ridgway	
Concerto No. 6 in F major	Viola da gamba Elizabeth Page	Bach
	Recorders Jennifer Hill, Elizabeth Page	
	Violins Christine Read, Nicholas Darby	
	Viola Judith Swan	
	Cello Angela Hardie	
	Harpsichord Elizabeth Tomlinson	

Informal Concerts

The following have performed:

January 12

Felicity Leslie, Ian Brown, Timothy Rowe, Peter Shave, Julia Chapman, Christine Read, Joanna Leslie, Alison Roseveare, Santiago Bravo, Jane Meerapfel.

January 19

Allan Smith, Catherine Finnis, Anthony Hose, Patricia Sabin, Mary West, John Reid, David Ward, Wendy Overton, Ian Brown.

January 26

Rosemary Tyrrell, Elizabeth Bowes, Anthony Hose, Gillian Selby Smith, Martyn Hill, David Fanshawe, Susan Milan, Michael Angress, Andrew Barnell, Stanley Chalmers, Malcolm Smith, Terence Lax, Daniel Allmark, Graham Bond, Lionel Friend.

February 2

David Ward, David Kehoe, Benjamin Pearce Higgins, Diana Brereton, Geraldine Davis, Susan Milan, Geoffrey Browne, Julian Farrell, Andrew Barnell, Karyn Avery, Ian Brown.

February 23

Jane Hyland, Ian Brown, Geoffrey Bennett, Michael Ball, Angela Malsbury, Nicola Grunberg, Robin Stapleton.

March 2

Julia Cload, Elizabeth Bowes, Richard Weigall, Allan Smith, Antoinette Mills, Stanley Chalmers, John Coles, Helen Barker, Roger Haines, Frances Barlow, Virginia Stevens, David Ward, Paul Venn, Susan Alcock, Barbara Marshall.

March 9

Christopher Nicholls, Trevor Pinnock, Kathleen Pring, Helen Barker, Kenneth McAllister, Judith Ridgway, Susan Symons, Kathleen Fanning, Catherine Finnis, Geraldine Davis.

March 16

Michael Angress Elizabeth Stalker, David Pugh, Kathleen Fanning, Catherine Finnis, Wendy Goodman, Susan Goodman, Barbara Seal, David Ward, Anne Parkin, Ian Brown, Margaret Phillips.

March 2

"January," from "The Shepheard's Calendar" by John Clare, for Speaker and Ensemble, by Richard R. Austin, and the piano solo "Introduction and Variations on a German Chorale" by Trever Denham, were performed.

January 26

The Stravinsky Octet and Two Chesterton Songs for Tenor and Piano by David Fanshawe, were performed, the latter work for the first time.

Junior Department Concert (No. 149)

March 26

Slavonic Dance Opus 46 No 8	Second Orchestra	Dvorak
	Leader Monica Huggett	
	Conductor Eluned Leyshon	
Bagatelle Opus 119 No 3	Jonathan Martin	Beethoven
String Quartet Opus 33 No 3 Last Movement, Rondo		Haydn
	Violins Nigel Sharpe, Paul Robinson	
	Viola Alison Ewer	
	Cello Rosalind Porter	
Sonatina Opus 100 Last Movement, Allegro		Dvorak
	Violin Monica Huggett	
	Piano Simon Nicholls	
Sarabande and March	Third Orchestra	Handel arr. Tom Clar
	Leader Peter Isaacs	
	Conductor John Stenhouse	
Legend for Flute, Cello and Piano		David McBride (Jun. Exh. 1961—)
	Flute Geoffrey Westley	
	Cello Elizabeth Angel	
	Piano David McBride	
Concerto in E minor		Mendelssohn
Last Movement, Allegro non troppo—Allegro molto vivace		
	Violin Nigel Sharpe	
	Piano Harry Platts	
Romance in F sharp	Jane Howard	Schumann
Elegy		Faure
	Cello Rosalind Porter	
	Piano Christopher Kite	
Sonata for Clarinet and Piano First Movement		Hindemith
	Clarinet Eleanor Richards	
	Piano Stephen Rose	
String Quartet	Tema con Variazzioni	Jorgen Jersild
	Fannikedaus	
	Gammel Bonde	
	Gwyneth Barkham, Celia Mayes	
	Margaret Hadley	
	Christina Shillito	
March of the Martians		James Parry (Jun. Exh. 1964—)
	Tympani and Percussion Class	
	Conductor Edwin Roxburgh	
Concerto in G minor Last movement Allegro energico		Max Bruch
	Violin Levon Chilingirian	
	Piano Clifford Benson	
Half Holiday		John Gardner
New York World's Fair Overture		Leslie Phillips (Jun. Exh. 1956-1961)
	First Orchestra	
	Leader Gwyneth Barkham	
	Conductor Philip Cannon	

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